

Architecture



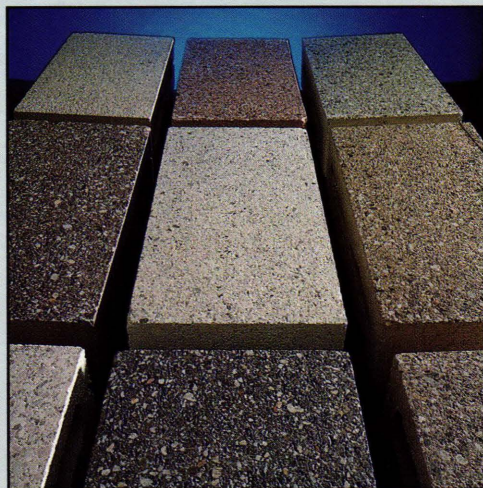
Issue 4: 1988

New Jersey

Design Awards



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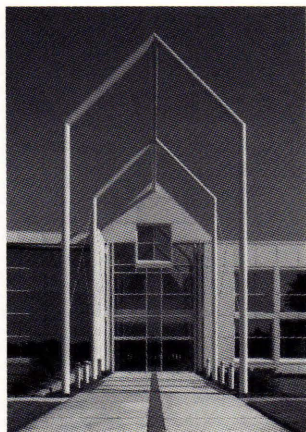
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Architecture New Jersey (USPS 305-670) is a publication of the New Jersey Society of Architects, a Region of the American Institute of Architects. It covers projects of current interest, news of architects, and issues in architecture. The purpose of the publication is to increase public awareness of the built environment.

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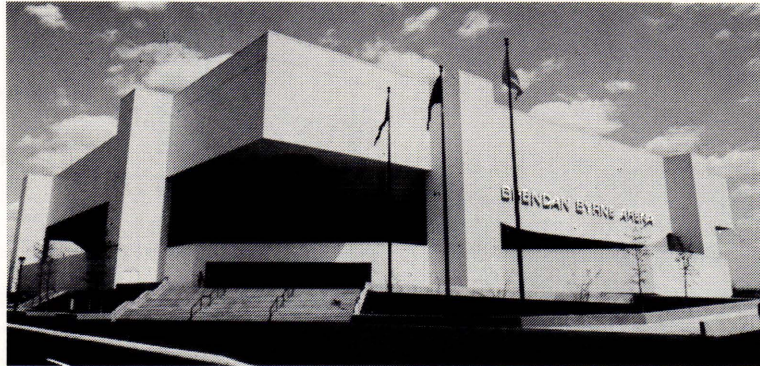
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President's Profile

Some architects may spend more time at a drawing board than does Joe Bavaro, and some architects' energies may be more engaged in negotiating the next contract, but as an architect in the prime of his professional life, the new president of the New Jersey Society of Architects is convinced that his almost 40 years of total immersion in all the rich complexities of architectural practice can be distilled for the benefit of the society's members. "If there is one thing I would like to accomplish, one legacy I would like to leave the society," he says, "it is to develop programs to provide members with new knowledge that will enable them to become better architects and better business people, and to be better prepared to face the challenges of a changing profession."

"An architect's challenge goes far beyond design creativity. In the real and sophisticated world, architects must relate effectively to everyone, from clients to contractors to public officials, during the complex process of new construction."

"A knowledge of engineering and the application of advanced technology to the building process—all part of an architect's education—plus a grounding in business, from contracts to cost control, are all necessary for the successful practice of architecture."

"Most developers today aren't interested in building monuments to themselves; they want a maximum return on their investment. As natural leaders of a building team, architects are best equipped to help the developer realize such a return."

"The New Jersey Society of Architects has a responsibility to inform its members of pitfalls and new developments in professional practice," says the new president, who himself relishes the role of trouble-shooter before, during, and even after the construction process. It's a role he's often called on to play.

"I receive phone calls from architects around the state seeking management advice on mat-

ters relating to their practices," says Bavaro, who gives such advice willingly and who has managed some of the largest projects in New Jersey, among them the one-million-square-foot Richard J. Hughes Justice Complex in Trenton and Newark Airport's Terminal A.

A neat, dapper figure, with dark hair and silver-trimmed glasses



Joseph D. Bavaro, AIA

framing dark, lively eyes, Bavaro at 63 is fast moving, becoming restless if forced to sit still too long. He speaks quickly, evenly, and so softly that a listener has to lean into the flow of words to hear everything. And, like many people with total recall, Bavaro's rapid-fire answers to questions are fact filled and to the point. He doesn't like to waste time.

The architects he admires are those who set out to solve a set of client needs, creating an environment that best fits the use for which it was intended within the constraints of cost and context. What he does not like is architecture that strains to be trendy, buildings that adopt a design idiom that has nothing to do with a client's program.

"We no longer live in an era of the master builder, like a Louis Sullivan," he says. "Architecture has changed and as architects we would be foolish to resist change. Historically, architects are trained in all disciplines affecting building, including structural, electrical, and mechanical engineering. But today's mechanical systems are so advanced and complex, we must accept the fact that engineers are better qualified to handle the design of those systems."

"However, architects are still the professionals best qualified to lead the building team, and we will not give up that aspect of the profession," he adds, explaining that he hopes compromise legislation now being discussed between the state boards of architecture and engineering will be resolved during the coming year. The compromise is expected to define the scope of each profession's practice.

Other goals include working toward institution in New Jersey of a legal merit review system, similar to that in other states, that would lessen the amount of frivolous litigation brought against architects in cases that have nothing to do with their design of a project.

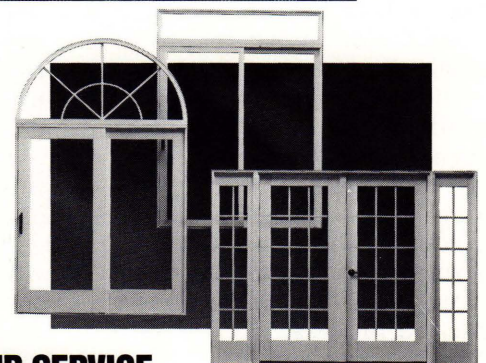
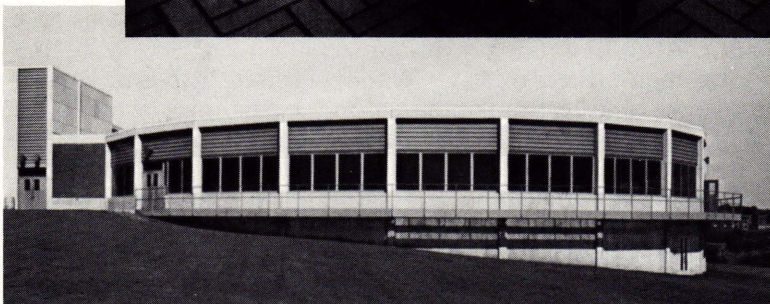
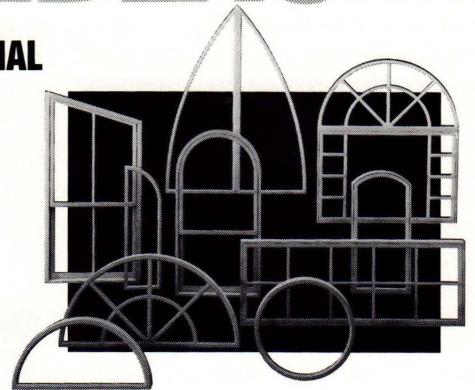
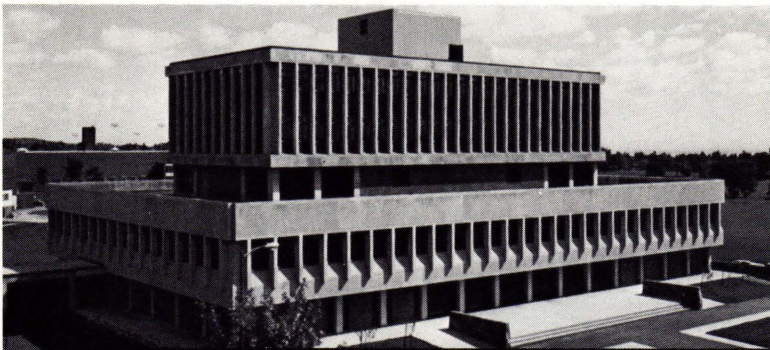
He would also like to see a change in worker's compensation laws so that a worker injured on a job site would recover damages from an employer rather than from an architect. A lowering of liability insurance cost is another part of this picture, he says, noting that many small architectural firms are going without liability protection because they can't afford it.

When possible, Bavaro relaxes by golfing, by fishing, or by doing nothing at all at his weekend house at Lake Wallenpaupack in Pennsylvania. His weekend escape, with his wife Jo, often includes their sons Roy, who owns an insurance agency, and Jeff, who is in the computer chip field, and their families. And when granddaughters Lesly, 7, and Jennifer, 10, are along, Bavaro removes his corporate and presidential hats to become just one more of the legion of doting grandfathers. □



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Design Awards

Introduction

The 1988 Design Awards program attracted 167 entries. Nine of these were selected for awards by jurors Peter Bohlin, FAIA, James Polshek, FAIA, and James Russell, AIA.

In their general discussions, the jurors expressed disappointment that despite the great quantity of commercial development that has occurred in New Jersey, little quality is to be found. Juror Russell commented that the question "How do we pull suburbia together?" was not addressed in most of the entries. "Few designs looked beyond their own immediate site," he observed.

James Polshek lamented a tendency toward concern "about trends and fashions" and an increasing involvement by architects in "trivial pursuits" such as product and accessory design. He did, however, detect interest in the quality of work, which he traced to improved architectural education.

Some superficial work suggesting that buildings "are made of cardboard" was cited by Peter Bohlin as an indication of failings in architectural direction.

The jurors agreed, though, that the winners showed a grasp of tectonics and good planning.

Jury Profiles

Peter Bohlin, FAIA, is design principal of Bohlin Powell Larkin Cywinski of Wilkes Barre, Pa., which has received more than 75 awards, including AIA Honor Awards, for work ranging from large multidisciplinary projects to modest private residences. Current New Jersey work includes the Center for Computer Aids for Industrial Productivity at Rutgers University, Dwight-Englewood School Library and Student Center in Englewood, and the Blair Academy Science Building in Blairstown. Mr. Bohlin is a member of the AIA National Committee on Design, which he served as chairman in 1984-85.

James Stewart Polshek, FAIA, of James Stewart Polshek and Partners in New York City, is a former chairman of the AIA National Honor Awards Program and former dean of Columbia's Graduate School of Architecture, Planning, and Preservation, where he established the Temple Hoyne Buell Center for the Study of American Architecture. Major award-winning projects include Carnegie Hall, 500 Park Avenue, and Washington Court in New York City; and the Rochester Riverside Convention Center in Rochester, N.Y. The 19-story Barnard College Residence Hall in New York City was completed this fall.

James S. Russell, AIA, is an associate editor at Architectural Record with special responsibilities for design news, design awards, and architectural engineering. Mr. Russell has practiced architecture with Cooper, Eckstut Associates; James Stewart Polshek and Partners; and Bohlin Powell Larkin Cywinski. His projects have ranged from an 800-square-foot residential penthouse addition to a \$6 million zoo exhibit and a \$1 billion urban redevelopment.

Excellence in Architecture

Student Houses at the Lawrenceville School, Lawrenceville, New Jersey

Short and Ford, Architects, Princeton, New Jersey



The Lawrenceville School campus, developed in 1886 by Frederick Law Olmstead with architects Peabody and Stearns, embodied the idea that the man-made and natural realms are interdependent. The character of the materials, the naturalistic massing of the buildings, and the large outdoor room of the “circle” were intended to convey the sense of a balanced physical world that would foster spiritual and mental wholeness. Later additions included an extension of the campus in a formal neoclassical scheme that was in sharp contrast to the picturesque irregularity of the Olmstead plan, but that related well by making another figural outdoor space, the “bowl.”

The new dormitories are sited in a crescent behind an arc of oak trees and near the original circle.

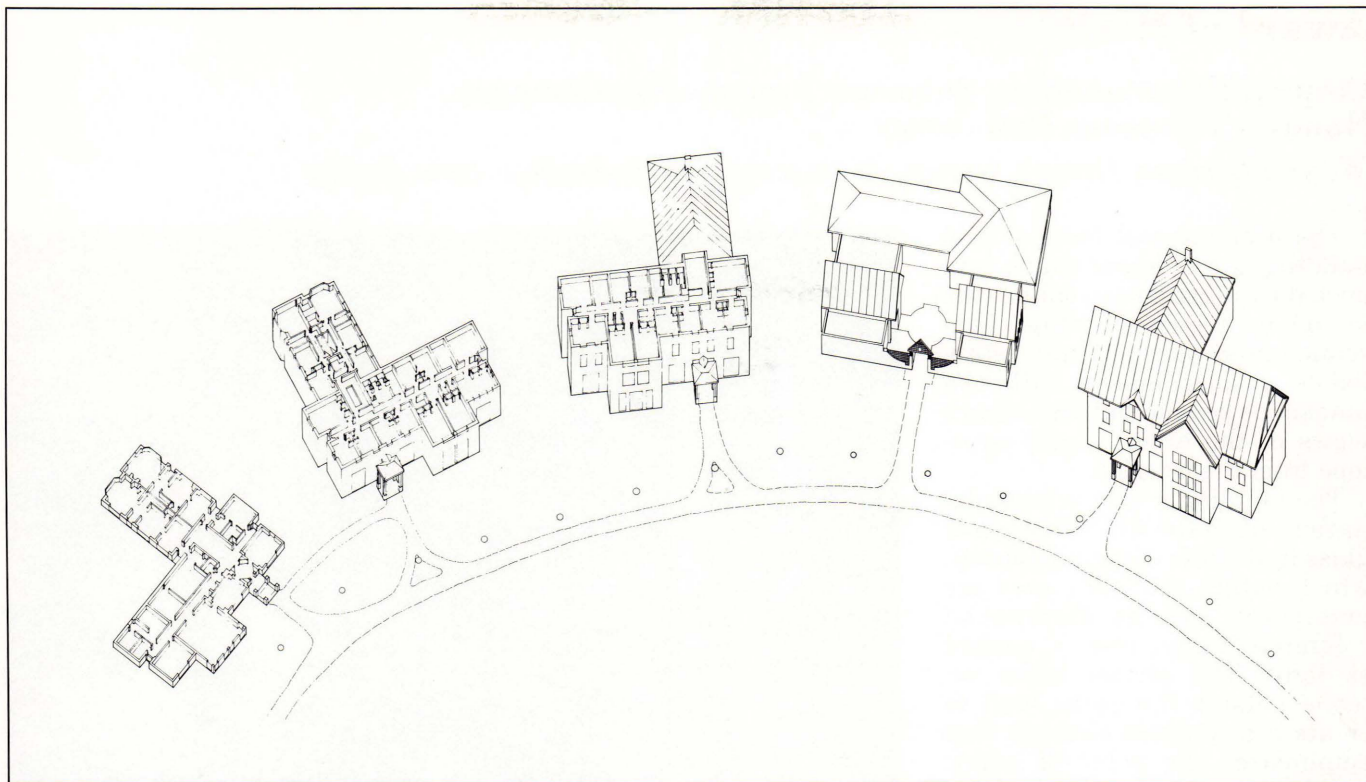
Brick “houses” are similar to one another but alternately reversed in plan. They are zoned horizontally, with smaller-scaled faculty apartments on the outside of the arc, social rooms on the inside, and students’ rooms on the upper levels. Large-scale gestures, such as the two-story bays, clustered windows, and projecting eaves are designed to relate in scale to the space of the crescent.

The materials, detailing of steel brackets and windows, and aluminum roofs all refer to both the Peabody and Stearns dormitories and the steel-and-brick modernism of the nearby dining hall. The intention is to suggest that Olmstead’s view of a unified physical world is still viable.

Jury Comment:

There are numerous lessons to

be learned here, beginning at the site level. By choosing to group the houses in a circle, the architects created a new outdoor room, organizing and unifying the edge of a rather heterogeneous campus. The form is derived from existing houses, but the architecture is by no means derivative, and it’s not trying to be imitative. It has a great deal of authority all on its own. We reacted to the massing, which is traditional in its expression but abstracted and powerful in a way that is rather modern. The materials are handled elegantly, with two subtle gradations of brick. Clearly, we felt that this was the best-built project, carried through in consistent pattern from the large conception right down to the details.



Award of Merit

Corporate Headquarters, Suburban Propane Gas Company,
Hanover Township, New Jersey

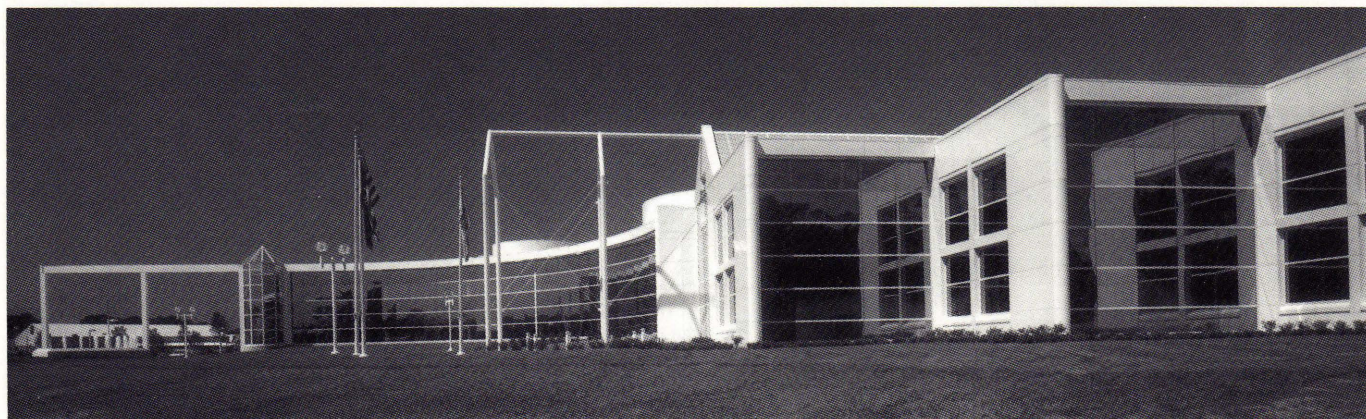
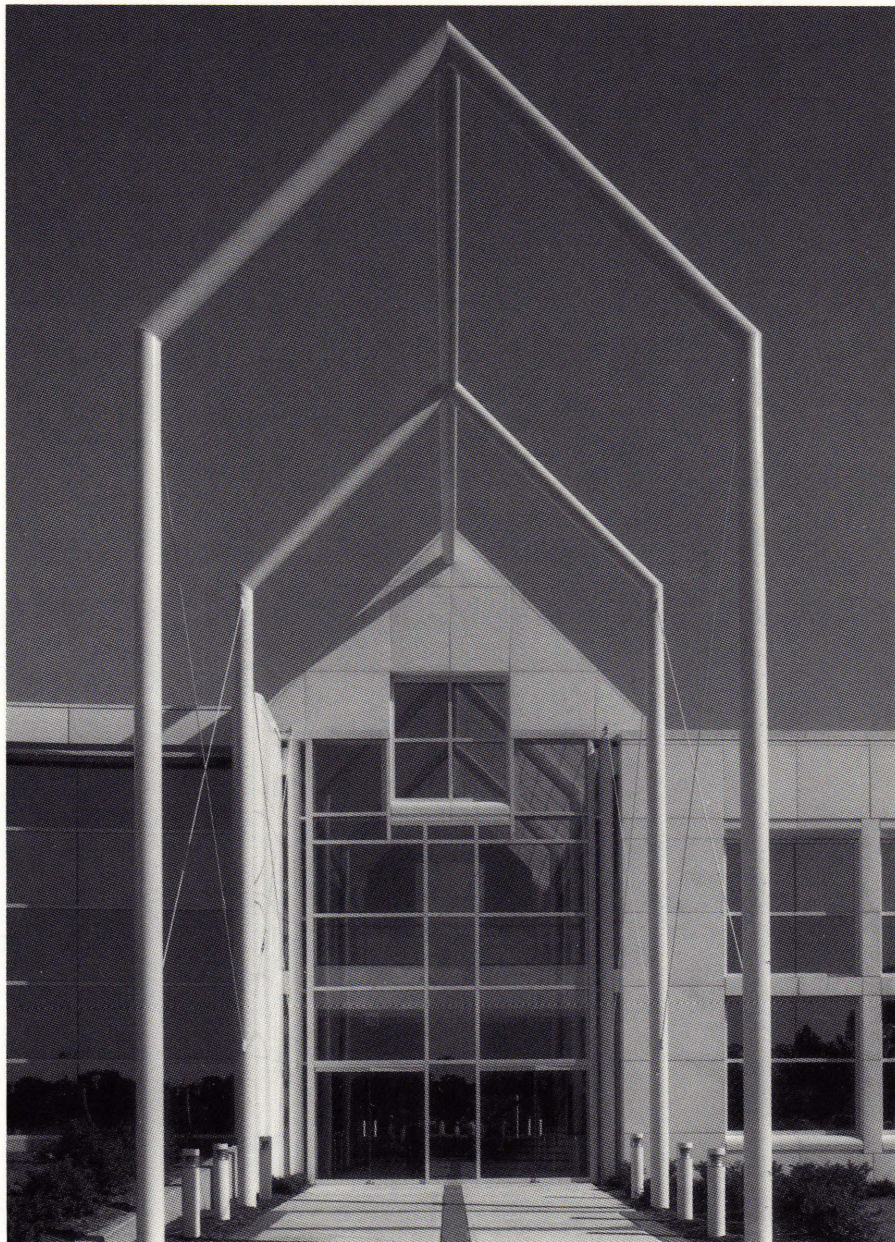
Wayne Lerman Design Group, Architects, Perth Amboy, New Jersey

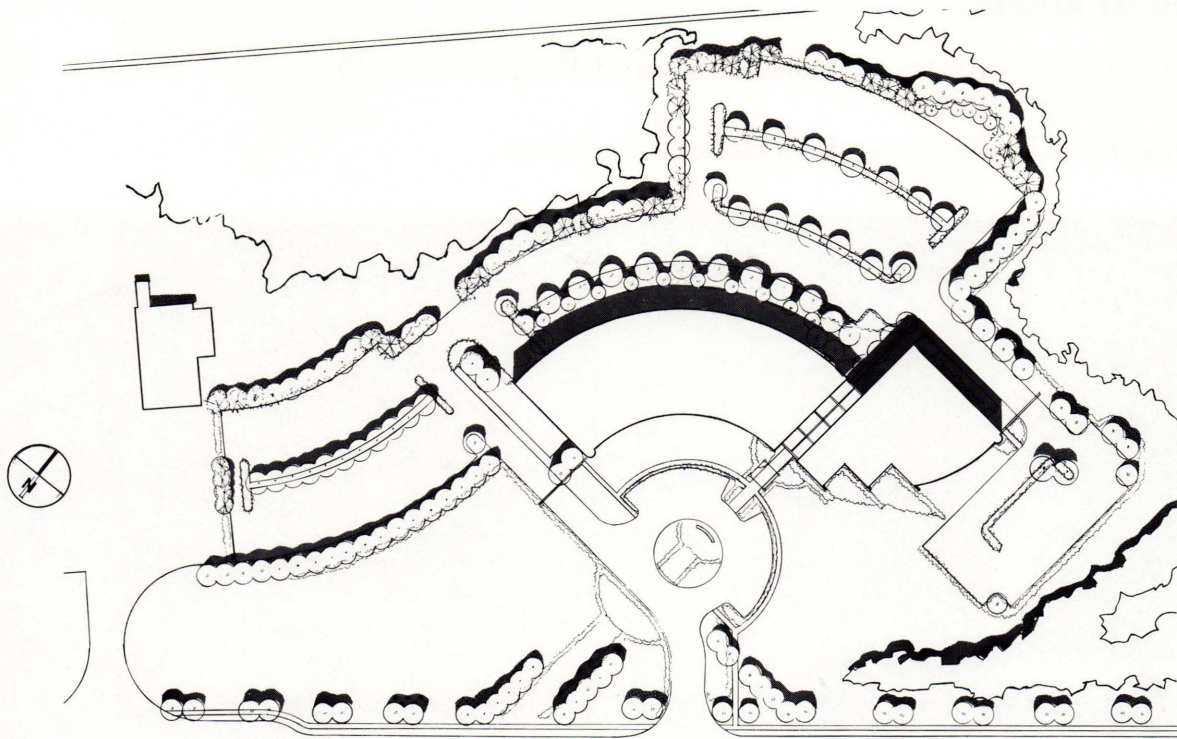
The architectural form of this building is a crescent shape connected by an entrance spline (the lobby) to a stepped wing. This semicircular plan not only establishes a relationship with the landscape beyond but also allows views of the architectural envelope from the interior.

The building's skin is a combination of reflective blue-green glass and white porcelain panels, which within the lobby area are juxtaposed against cherrywood columnar forms and a peaked skylight. The atrium lobby extends outside the entry wall to create a sculptural element that emphasizes the point of entry. Inside, a serpentine wall made of wood and etched glass stands at the top of a grand lobby stairway and serves to separate the executive area, located in the stepped wing, from the balcony circulation points.

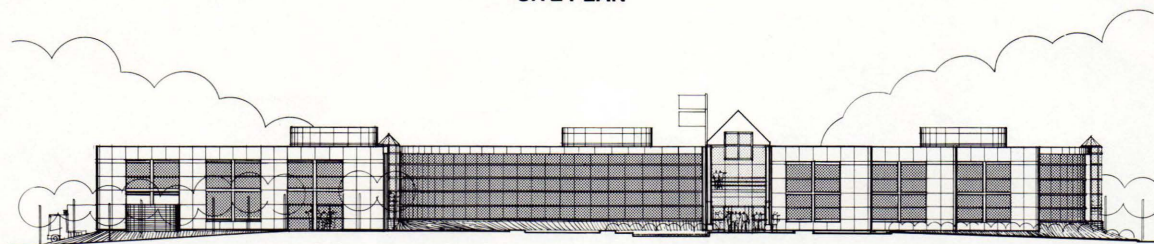
Jury Comment:

This building works best where it keeps things fairly simple. The sweep of the glass curtain wall is almost joyful. The big scale of the pedimented entry conveys an image of the building from the highway and tells you where you are going as well as anchoring the reflective glass. The freestanding pipes are handled well, providing a symbolic announcement of gateway. This is a very dignified building and clearly one that might want to be added onto one day.





SITE PLAN



SOUTH ELEVATION



Photographs: Otto Baitz

Award of Merit

Joint Free Public Library of Morristown and Morris Township,
Morristown, New Jersey

Short and Ford, Architects, Princeton, New Jersey



This addition doubled the size of the existing building, a 1917 Collegiate Gothic stone library designed by Edward Tilton of McKim, Mead, and White, and expanded in 1930 to provide a children's wing. In creating the new addition, the architects aimed to preserve the original's atmosphere of a small-town library.

The new scheme is organized around a two-story central lobby and circulation loop space (presently the 1930s children's wing) that is contained between two wings: the 1917 building on the south, and on the north, a new

flanking wing that matches the original in size and scale. Where possible, the existing second-floor walls of the central entry have been removed to provide views from the lobby into the rest of the building.

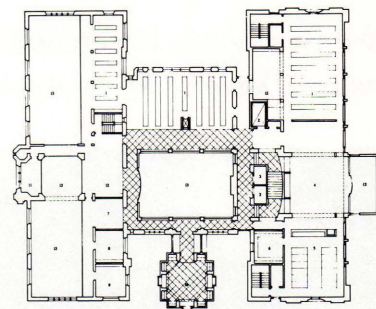
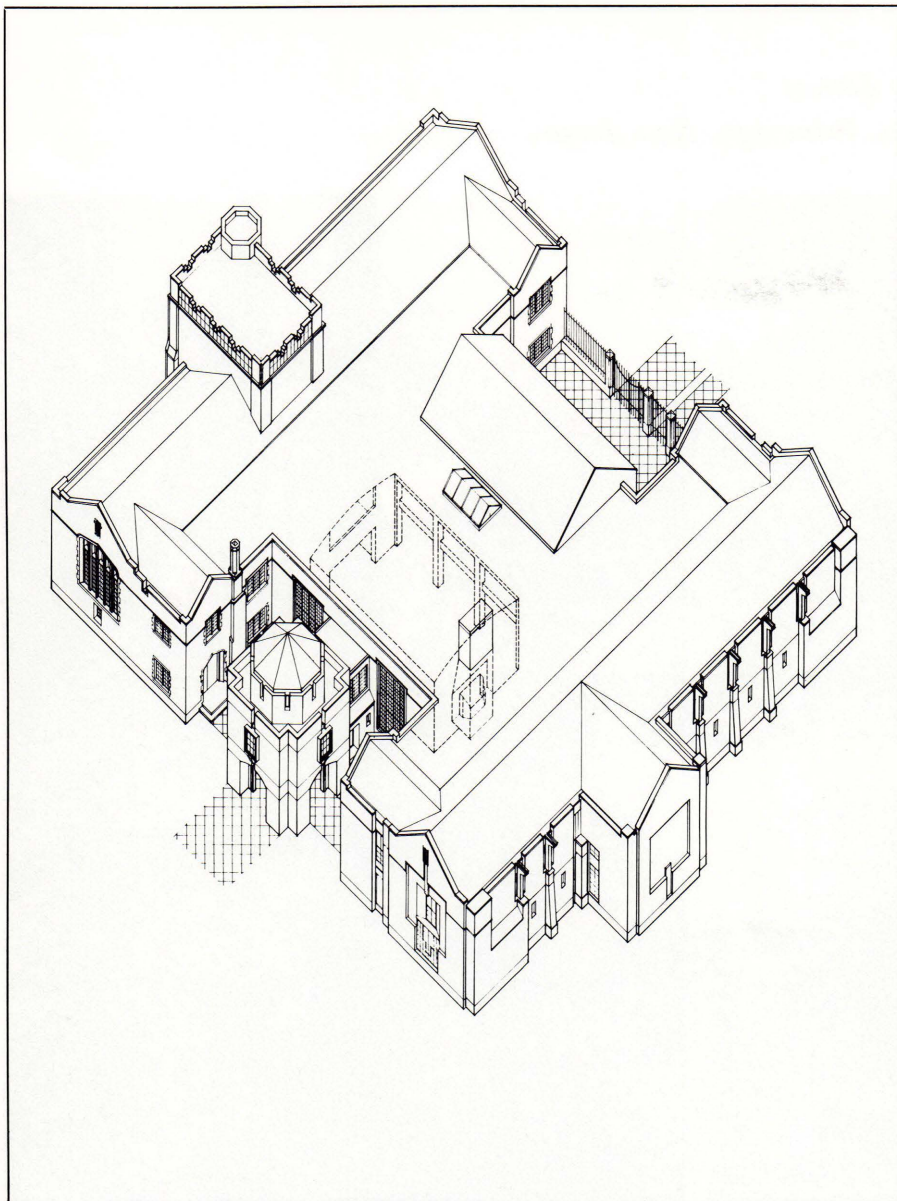
The new entrance, on the town's main street, is marked by a pavilion set in a garden and reminiscent of a medieval cross in a town square. The pavilion houses a vestibule below and rare-book room above, thereby echoing the idea of the small library.

The exterior of the addition transforms the gothic vocabulary of the original. "Buttresses"

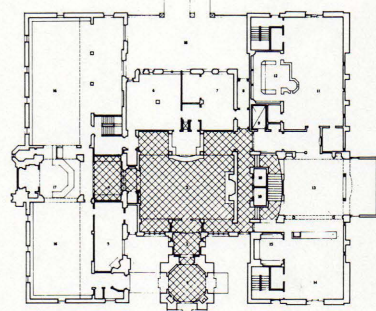
contain structure and vertical mechanical chases, and the treatment of openings in the pavilion recall such gothic elements as the pointed arch, the turret, the oriel window, and the crenellated roof.

Jury Comment:

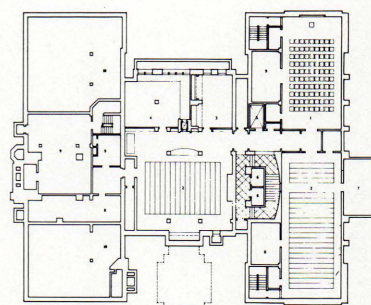
The plan is highly intelligent and carried through with great care. It is clearly one of the best projects we looked at. In scale and use of materials, the new wing could have related literally to the earlier wing but has a life of its own. Here is a celebration of the tradition of craftsmanship that is disappearing from the American scene.



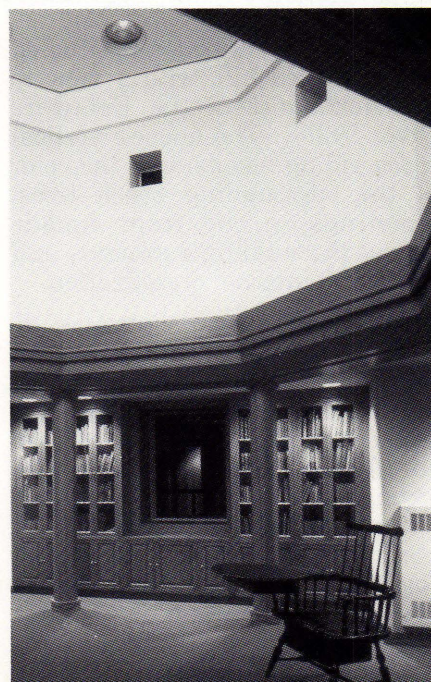
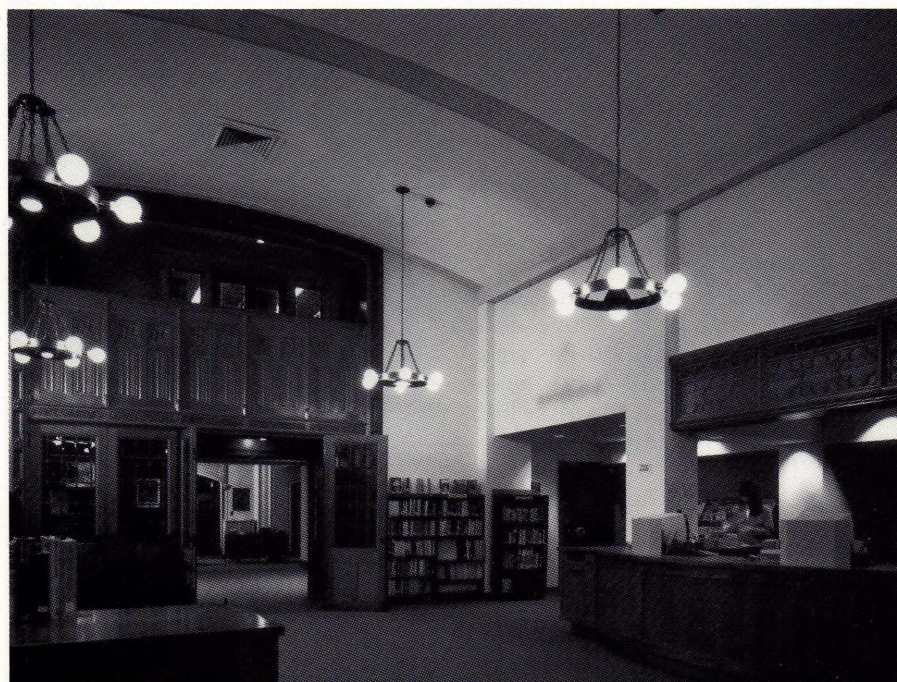
UPPER LEVEL



MAIN LEVEL



LOWER LEVEL



Photographs: Michael Moran

Award of Merit

New Residence, Rosemont, New Jersey

Sussna Design Office, Architects, Princeton, New Jersey



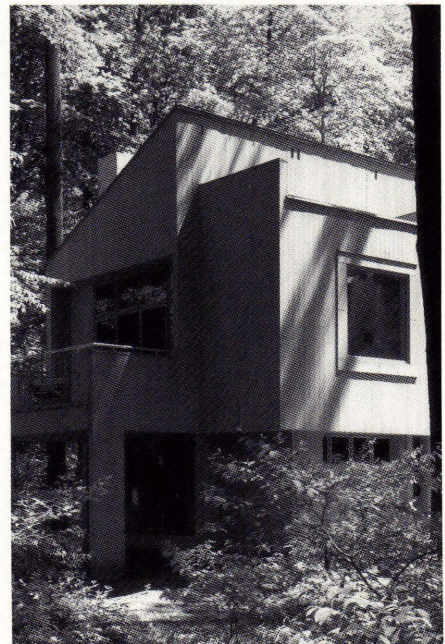
This small residence is situated on a forested hill, with a view to the northwest of the Delaware River Valley. The house's vertical cedar siding blends with the color of the surrounding beech trees. Openings in the front facade expose the building's structure and hint at its internal organization.

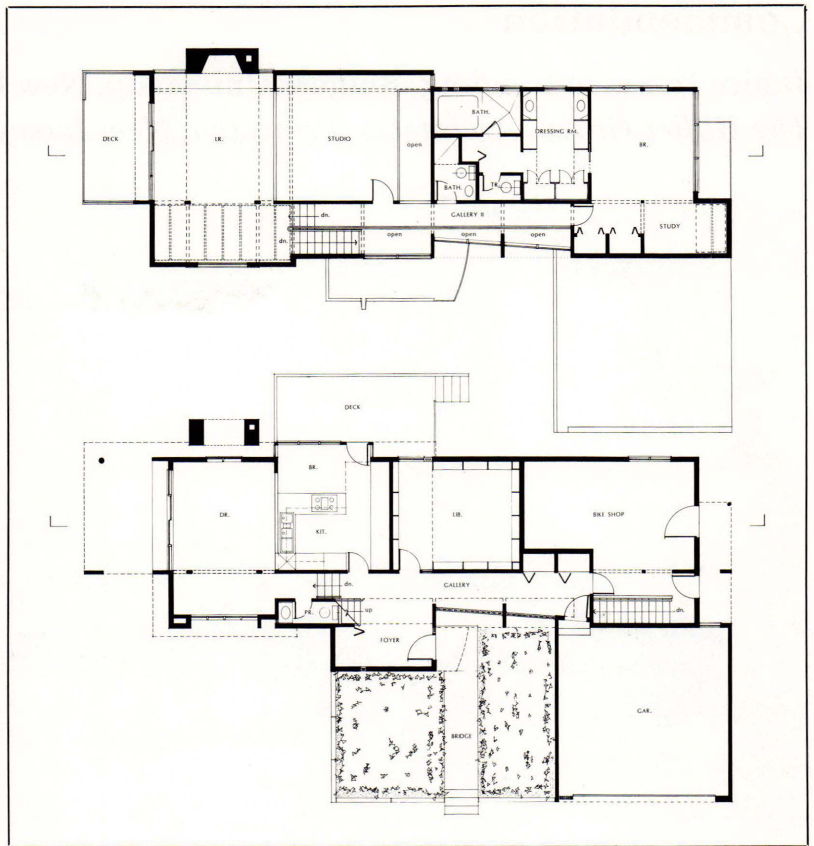
Inside, the linear plan is divided into two zones: in the rear, the bedrooms, painted in muted tones; and in the front, circulation areas and public areas, painted in vibrant colors. Terminated by skylights at either end, an open interior space spans the front of the house, and on the second-floor level balconies connect the living room, studio, and master suite. The diagonal movement initiated by the approach to the house (a

long, winding drive from the northwest) continues into the house and culminates in the second-floor living room, which looks out toward the valley.

Jury Comment:

This is clearly a modern house of its time with a few very deft moves. The glass block and bleached cedar could have been used in a flamboyant manner but are used with commendable restraint. This is a simple, direct scheme, very thoughtful and executed with a kind of modesty, care, and a few surprises. The plan and the central organization, with its vertical circulation and half- and full-level changes, kept us going back to it.

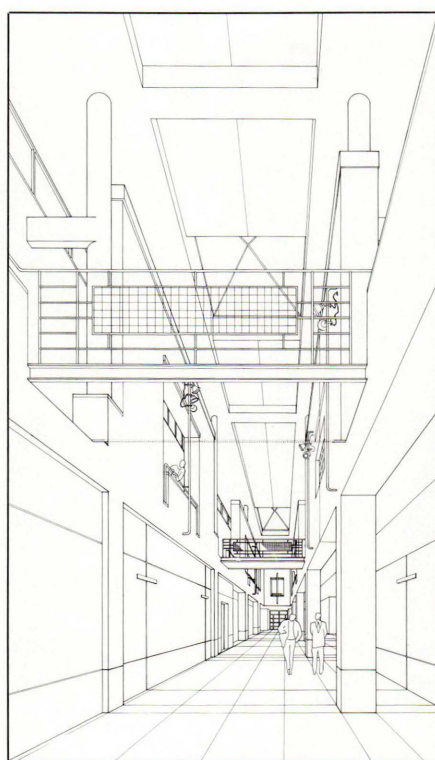
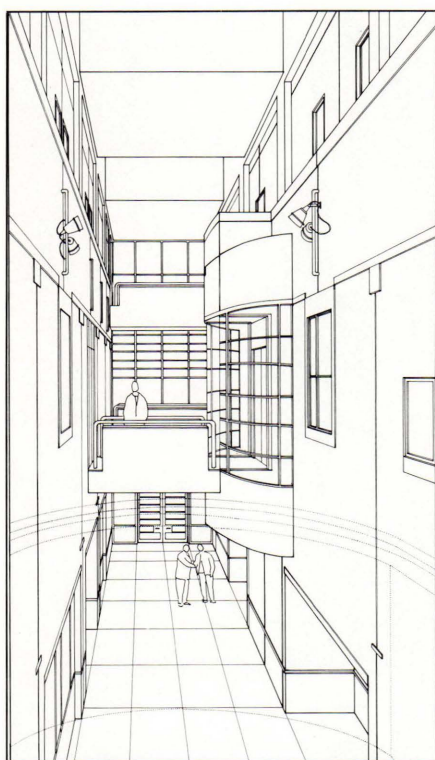




Photographs: James D'Addio

Commendation

Janice H. Levin Building, Rutgers University, New Brunswick, New Jersey
The Hillier Group, Architects, Princeton, New Jersey

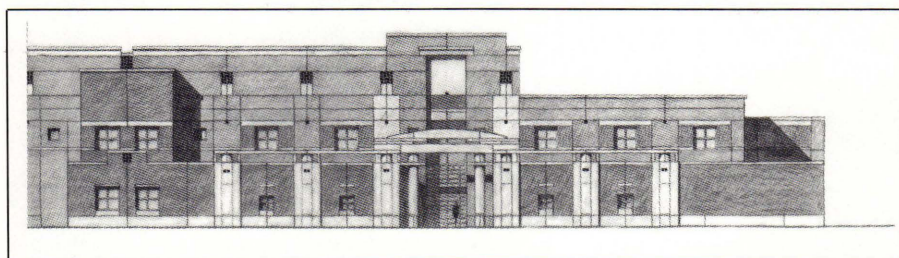


Housing the School of Business and Management Education, the Levin Building is sited adjacent to Beck Hall in order to form part of a proposed campus quadrangle. The Levin Building, in keeping with its context, is of brick and precast concrete with areas of red and black ceramic tile.

Offices of the School of Business are arranged around a three-story atrium at the north end of the building. A two-story public atrium clearly organizes the entrances to the four business and management education operations located in the building; this atrium also has shared facilities, such as conference rooms and a faculty lounge, that face onto it.

Jury Comment:

The building achieves a dignified expression and makes an important contribution to the overall texture of the campus. One of the nice things is that even though it's a two-story building, proportionally it is a very thoughtful one, and rendered with a sense of tectonics contemporary buildings don't have. It promises to be executed well and will be a nice building to walk by.



Honorable Mention

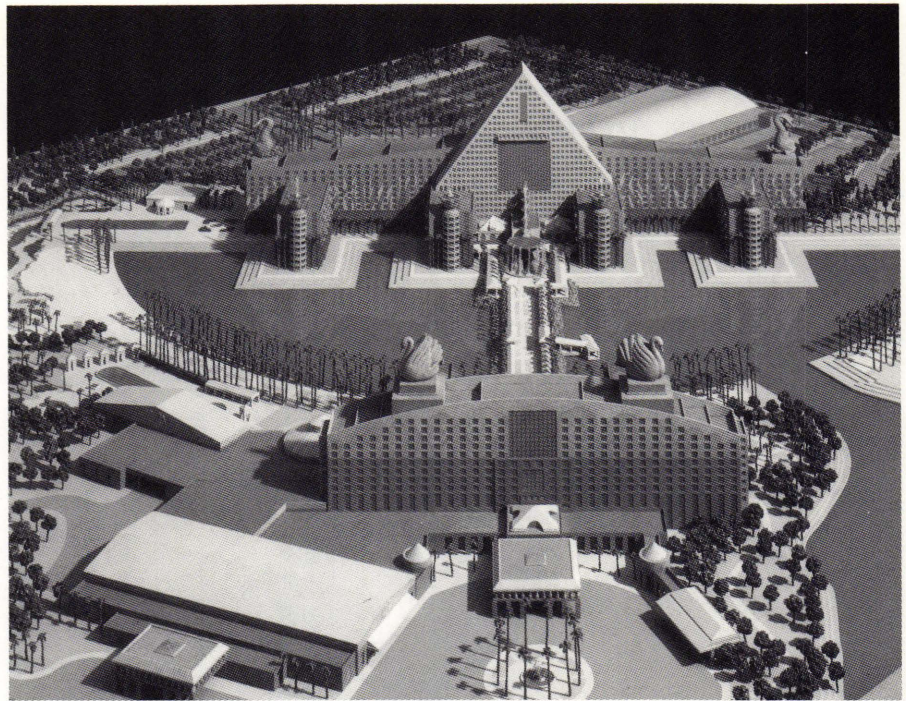
Dolphin and Swan Hotels,
Orlando, Florida

*Michael Graves, Architect,
Princeton, New Jersey*

These two large hotels face each other across a crescent-shaped lake traversed by a covered causeway linking their octagonal lobbies. The hotels and their surroundings suggest the character of Florida resorts and are in keeping with Disney's program for "entertainment architecture." For example, the Dolphin Hotel has banana-tree and dolphin murals on its facades and striped roofs that resemble tents; guestroom corridors in the Swan Hotel are decorated to suggest beach scenes.

Jury Comment:

When built, this project will be an extraordinary accomplishment. We responded to the inven-



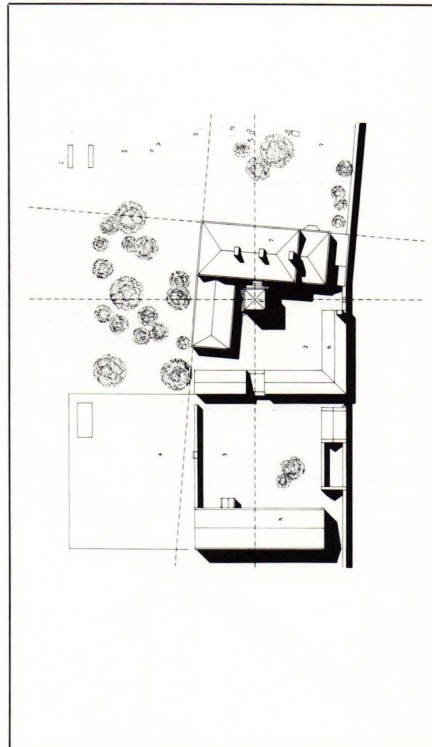
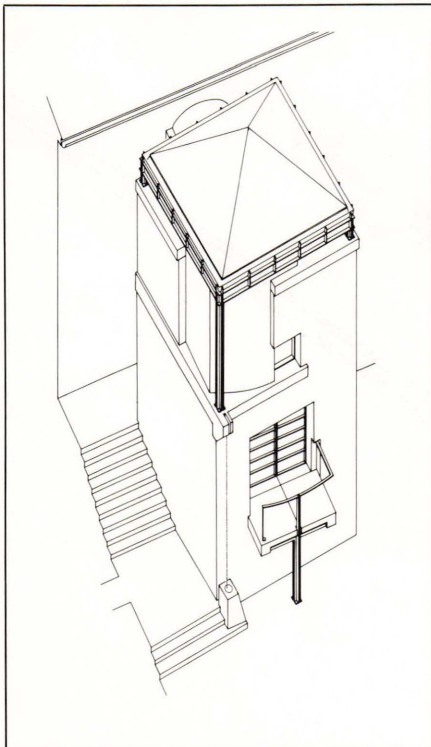
Photograph: William Taylor

tiveness of it throughout and the degree to which it is developed. The planning, the sensible, straightforward nature of the layout, the way the rooms and

sections relate to each other, and the relationship of the two buildings to each other across the lagoons are deftly and very intelligently worked out.

Honorable Mention

Roth Tower at New Inn, County Tipperary, Ireland
Short and Ford, Architects, Princeton, New Jersey



This addition to a vernacular farm complex houses a new kitchen and master bath. The addition, with load-bearing masonry construction, dramatizes the complex's combination of rustic and industrial elements. The transformations expressed in the volume of the tower are generated by concerns for light, views, location of the tower on an axis with the main entry into the courtyard, and reconciliation of the complex's two grids.

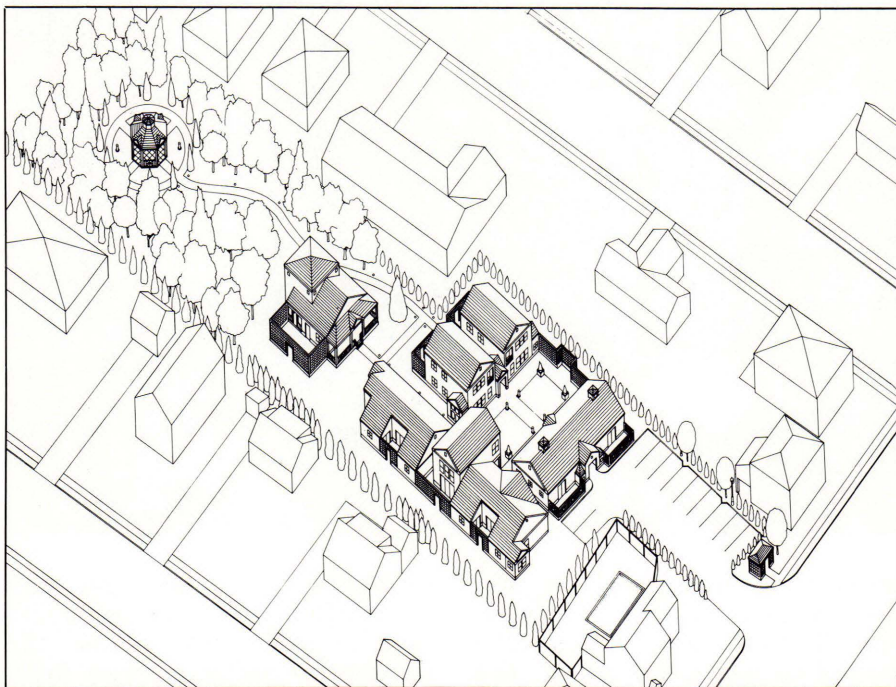
Jury Comment:

It's very rich and complex for a project that is so small. It has everything in it but the kitchen sink, although the sink is in it, too. We felt it was sufficiently promising and interesting to afford the possibility of being a precedent for a much larger building. It is exactly this kind of small structure that allows architects to explore ideas about vertical circulation, about the connections of three-dimensional volumes, and about the conjunction of late 20th-century materials with those of an earlier era.

Honorable Mention

Housing for the Elderly, Metuchen, New Jersey

Michael Burns, Architect, Rocky Hill, New Jersey



These eight housing units are grouped around a courtyard that is entered through a passageway bisecting the front building and lying on axis with the new bus shelter at the street edge. Each unit has a rear terrace around which the rooms cluster, and has a covered porch facing into the court. The project's traditional materials include clapboard siding, rusticated stucco at the bases, and stained wood lattices.

Jury Comment:

This project is noteworthy for a great many obvious reasons and very subtle reasons as well. Housing for the elderly is a building type of great importance and handled here more sensitively than one would generally expect. The project tucks a number of housing units in the center of a residential block and relates them to the scale of the surrounding houses. It is a thoughtful, intelligent, very pleasant project, and one would like to visit when it is finally built.

Honorable Mention

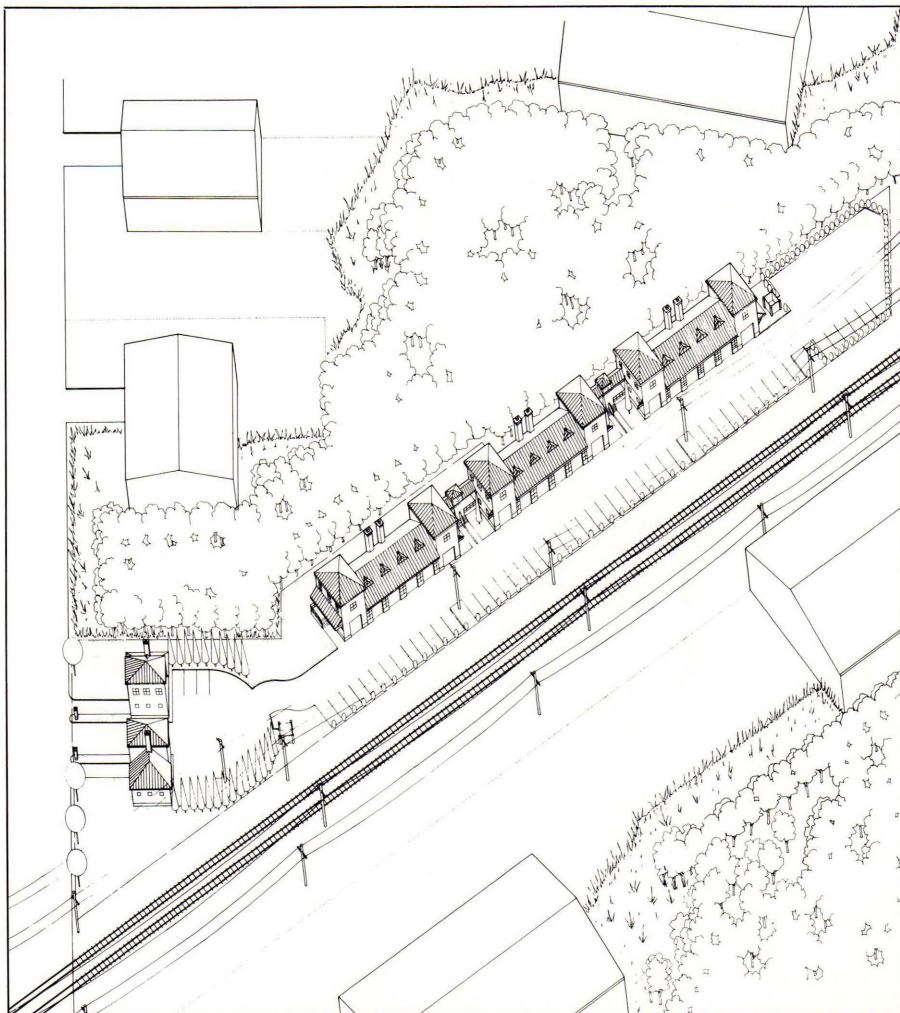
Rosko Junction
Industrial Park, Metuchen,
New Jersey

*Michael Burns, Architect,
Rocky Hill, New Jersey*

Approached through a gateway at the access street, this group of small warehouse/office condominiums, parallel to a rail line, echoes the linear shape of the site and the tradition of railroad station architecture. Open-air canopies cover entry courts and link the three buildings, each of which has a "tower" at either end and a dormered "shed" structure in the middle.

Jury Comment:

The completeness of approach of this project sums up a kind of intelligence that used to belong to the profession of architecture and will help regain respect for the profession. The buildings delight people but at the same time solve a whole set of contextual and environmental problems. The way it handles a difficult site makes this a very commendable project. □



Convention Report

Governor Thomas H. Kean declared October 9-15 "Architects' Week" in New Jersey, in conjunction with the New Jersey Society of Architects' 88th Annual Convention held October 13-15 at Bally's Park Place Casino Hotel in Atlantic City.

The society's convention, chaired by Michael T. Callori, AIA, featured professional programs and a series of architectural and educational/commercial exhibits and design awards. Friday's keynote luncheon speakers were Cokie Roberts, National Public Radio congressional correspondent, and Steven V. Roberts, White House correspondent for the *New York Times*.

Annual Meeting

At the annual meeting, the following architects were elected to office for 1989: Joseph D. Bavaro, president; Herman C. Litwack, president-elect; Daniel R. Millen

Jr., vice-president; Michael J. Savoia, vice-president; Martin G. Santini, treasurer; Ronald P. Bertone, secretary.

Educational Displays

One hundred three exhibitors, stationed at 121 locations, displayed the latest products and services related to architectural practice. Those areas included construction products, furniture, equipment, energy, computers, communication systems, presentation techniques, and promotional items. Hoboken Wood Flooring, Integrity Tile Company, and Luminescence received citations for informational content. Cited for their booths' design excellence were Level Line, Construction Specialties, and Pella Windows & Doors.

Architectural Exhibits

Fifty completed projects and 83



Convention Chairman Michael Callori, AIA

preliminary projects were exhibited and judged by an outstanding jury. All projects cited for Excellence in Architecture, Award of Merit, and Commendations, as well as the Honorable Mentions for proposed projects, are shown elsewhere in this issue. The jury's comments were videotaped at the time of the judging and shown continuously throughout the convention.

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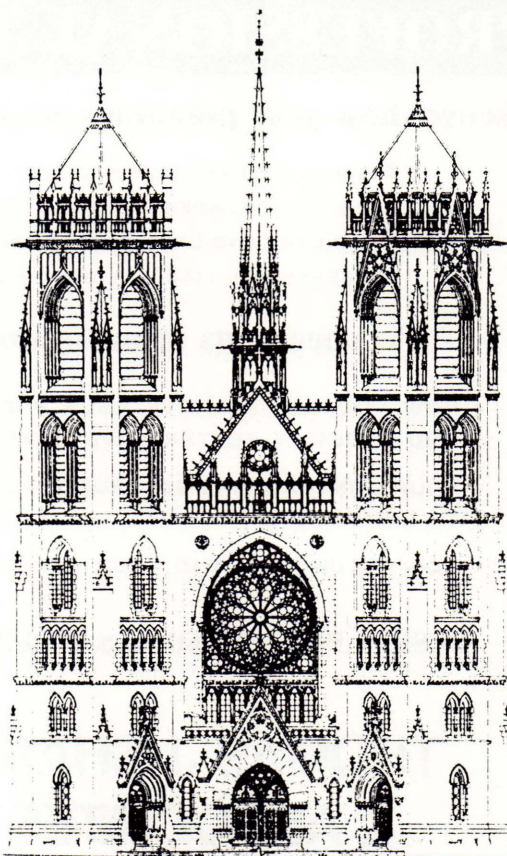


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Keynote Luncheon: "All Things Considered —After Reagan"

"Expect more of the same, but with a rise in taxes," said keynote speakers Cokie and Steven V. Roberts as they discussed the presidential election and its aftermath during the opening session

of the 1988 annual convention, just 25 days before the election. Ronald Reagan has left an indelible mark on this country, and—whether one wants more government or doesn't want more government—with a \$150 billion debt and another \$150 billion in interest on top of that, there won't be room for many new social or

building programs, agreed the seasoned husband-and-wife reporters—she for National Public Radio, he for the *New York Times*.

"Should I just stand there and gaze at him adoringly, as Nancy looks at Ron?" asked a wide-eyed Cokie Roberts, glancing up at her husband, before the two launched into their analysis, predicting an



Left to right: Ronald P. Bertone, AIA, newly elected secretary for 1989; Martin G. Santini, AIA, secretary, 1988; Herman C. Litwack, AIA, vice-president, 1988; Joseph D. Bavaro, AIA, president-elect, 1989; Robert L. Hessberger, AIA, president, 1988; Michael Savoia, AIA, treasurer, 1988; Daniel R. Millen Jr., AIA, vice-president, 1988; *not pictured:* Edward N. Rothe, FAIA, immediate past president.



Left to right: Joseph D. Bavaro, AIA, incoming president for 1989, and Jo Bavaro; Robert L. Hessberger, AIA, outgoing president for 1988, and Patricia Hessberger.

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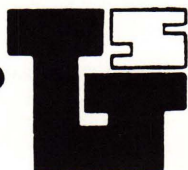
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inevitable Bush win along with the retention of Attorney General Dick Thornburgh and Treasury Secretary Nick Brady as well as the appointment of James Baker as secretary of state. Calling these appointees conservative Republicans of the old Barry Goldwater stripe rather than right-wing new conservatives of the religious South, the speakers traced George Bush's strategy of pleasing both factions of the party as he waged a well-orchestrated and hard-hitting campaign that saw him emerge from the perceived wimpdom of a loyal, unquestioning follower, who never had a thought of his own, into his own person. "The Bush staff people are *very* experienced," said Steven Roberts, contrasting the careful discipline of the Republican campaign, especially its masterful (if not totally truthful) use of television advertising, with the "retail" approach of the Dukakis people, "which worked during the primaries but not later." Looking ahead, he said, the most significant change from the Reagan years could be a move toward the extreme right in the appointment of federal judges, especially at the Supreme Court level.

The parents of two children, one a student at Princeton, the Roberts have other New Jersey attachments. He hails from Bayonne, and she is the sister of Princeton Mayor Barbara Boggs Sigmund. Asked if her sister were going to run for governor, the political analyst said only her sister could answer that one.



Deborah and Robert Sussna, Sussna Design Group



Left to right: Charlie Samenfeld, William Blanchard Construction Co.; Russell Rupp, Suburban Propane; Robert L. Hessberger, AIA, president, NJSA; Wayne Lerman, AIA; George Kimmerle, AIA.

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The Years with Wright

The genius of Frank Lloyd Wright and Frank Lloyd Wright the man and self-styled showman—courtly, amusing, unpredictable, demanding, energetic, disciplined—came vividly to life during a two-part salute to the protean architect. Told through the eyes of three former members of the famed Taliesen Fellowship, to whom he was always “Mr.” Wright, and “interpreted” by an architectural historian, the program was organized by Harry B. Mahler and opened Friday afternoon with the recollections, in slides, film, and talk, of New York architect Edgar Tafel.

An apprentice—one of the first, from 1932 to 1941—Tafel, a gently bred New Yorker, first encountered Wright when the great architect was 66 and he was 20. Attracted by the experience of living a communal life with artists and musicians and of learning architecture directly from the master, and unfazed by the prospect of spending four hours a day tilling the soil, cooking, and waiting on tables, Tafel arrived at Taliesen in Spring Green, Wisc. (pop. 400), for the summer and stayed nine years. Those years, he told his audience, saw Wright reemerge as one of the world's leading architects. The Oak Park phase, the Larkin Building, and the Imperial Hotel were in the past, and there was no work at all during the early Depression years when Tafel joined the fellowship. Falling-water, the great work of a man of 70, and the Guggenheim Museum, created in Wright's eighties, were yet to come.

Tafel's flickering black-and-white 1933 home movie showed Wright at work and at play as he picnicked, joked, attended a state fair, and otherwise enjoyed life with his much younger and beautiful wife and with the apprentices, who were seen plowing, harvesting, sewing, and canning. As Tafel explained, it was their work and tuition that helped Taliesen and later Taliesen West in Scottsdale, Ariz., to survive.

Tafel, author of *Apprentice to Genius—Years with Frank Lloyd Wright*, also recalled and showed slides of the sometimes trial-and-

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error construction of Falling-water during the mid-thirties. The now world-famous house, cantilevered over a waterfall, was, Tafel says, designed on paper in a matter of hours in response to the client's announcement that he was arriving to see the plans. "Come along, E. J.! We're ready for you," Wright told E. J. Kaufmann, the Pittsburgh department store magnate who had commissioned the house, and then sat down at his drawing board. When Kaufmann arrived, Wright said, "E. J., we've been waiting for you," and showed him the just-drawn plans, describing them "at his eloquent and romantic best." Line for line, said Tafel, that basic design never changed.

Tafel touched on the quixotic side of Wright's genius by telling of Wright's failure to secure building permits for the Johnson Wax Building and the Guggenheim. A still-saddened Tafel also spoke about the way Taliesen was pilaged by the IRS after Wright's death. "That was the final blow to a genius who was ignored, in his lifetime, by the state of Wisconsin, the U.S. government, and his own profession."

Tafel touched on the quixotic side of Wright's genius by telling of Wright's failure to secure building permits for the Johnson Wax Building and the Guggenheim.

Wright was the spiritual guest of honor, later that day, at a "Wright Night" dinner, moderated by Harry Mahler, introduced by architectural historian Lyman Sheperd of Oak Park, Ill., and enlivened by the recollections of former apprentices Eleanore Pettersen, Pedro Guerrero, and Tafel.

"People always look for something new. And when there isn't anything, they look to the past. They look to Wright," said Saddle River architect Pettersen, the society's past president, whose

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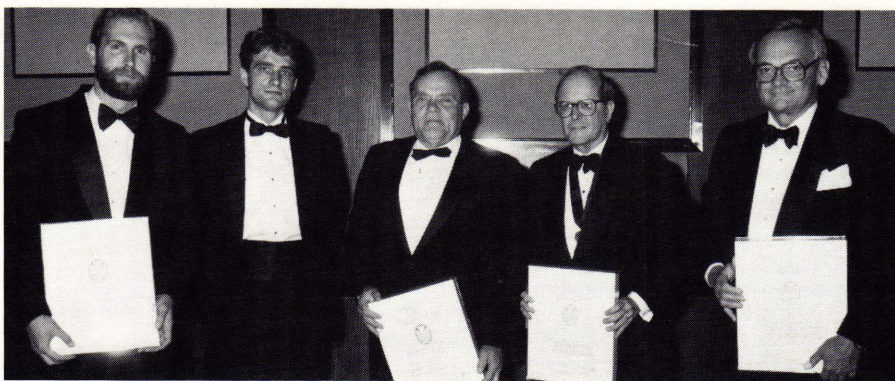
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Left to right: Charles Farrell, AIA; Michael Farewell, AIA; William Rohr, director, Department of Grounds and Buildings, Lawrenceville School, Lawrenceville, N.J.; William Short, FAIA; Jeremiah Ford, AIA.

gently amusing yet reverent reminiscences of her years with Wright inspired Mahler and the society to develop the two-part program. Pettersen, who often begins her tales with a deep chuckle, told how she wrote to Wright after she graduated from the Cooper Union in 1941, then flew to Wisconsin to meet him and remained for two years. Wright himself showed her to her room, saying that she could decorate it herself, but that she had to live with her mistakes. To get the feel of materials, Pettersen poured concrete and swung a hammer at a time when women were not welcome at a construction site.



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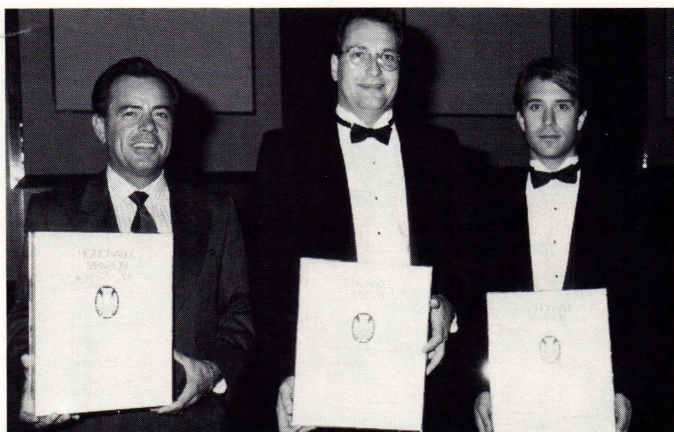
Pettersen...flew to Wisconsin to meet him and remained for two years. Wright himself showed her to her room, saying that she could decorate it herself, but that she had to live with her mistakes.

"People say Wright exploited his apprentices," said Pettersen, but she believed it was all an invaluable experience. "I once saw him design a very complex building in three-quarters of an hour. It really made me wonder why I thought I could be an architect," she said. Recalling Taliesin West, Pettersen spoke of her first impressions of its beauty and remoteness. Of a recent visit there, she said, "Now you reach it by asphalt and it has a street address. Buildings are like people, living things, and they change."

Wright's personal photographer, Guerrero, an Arizona native and son of a painter, met Wright when Guerrero was just a boy and kept up a lifelong, close relationship with him, photographing him just days before the architect's death.

"I am the world's greatest architect," said Frank Lloyd Wright as portrayed by Lyman Sheperd, who opened the evening's program with his narrative presentation of the architect's life. Wearing a Wright-like flowing cape and porkpie hat, the architectural historian set the scene for the evening by taking the hushed audience through Wright's formative years and beyond. It was indeed a Wright night to remember.

Housing for the Elderly, Honorable Mention. *Left to right:* Andrew D'Zuro, accepting award for client; Michael Burns, AIA, Architect, Rocky Hill, N.J.; Vince Babak, AIA, Architect, Rocky Hill, N.J.



Housing for the Homeless? Build More Houses

Developing a housing handbook, designing a demonstration housing project, drawing up guidelines for neighborhood action, and lobbying for critical housing legislation were among the objectives proposed by the society's Task Force on Housing and Shelter during a panel discussion Saturday that asked how architects can help solving the state's shortage of affordable housing.

Mostoller proposed developing more shared living arrangements such as boarding houses (once a primary form of housing) and augmenting institutional housing provided by schools, clubs, and Ys.

Panel participants were Task Force Chairman Dennis Kowal; members Michael Mostoller, Fred Travisano, and Ray Nadaskay; and Tricia Fagan, executive director of Right to Housing, a statewide, nonprofit advocacy group. "As architects we have not been a real force in dealing with the state's 28,000 homeless," declared Kowal, adding that in some cases architects have actually hurt the situation by not designing affordable housing. "Architects know how to design

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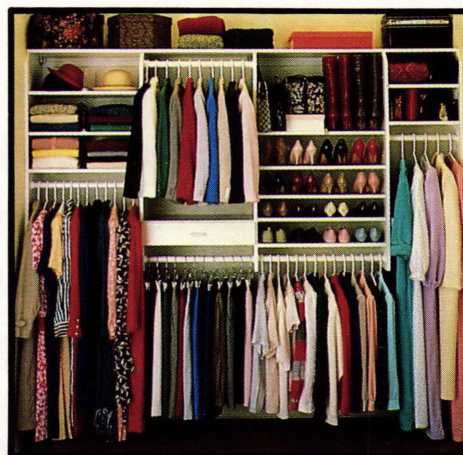
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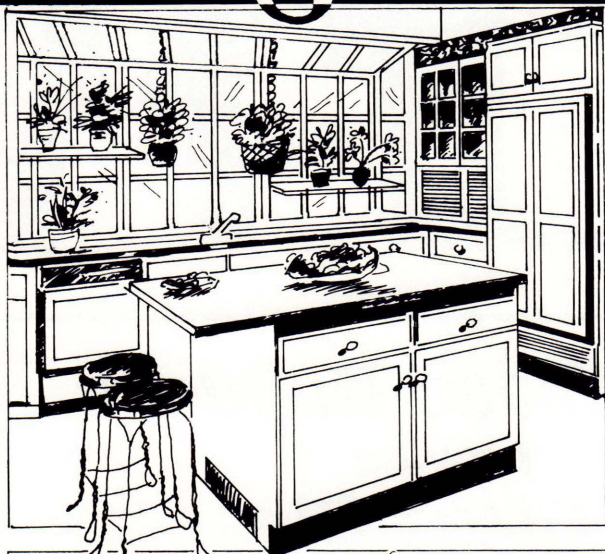
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affordable housing," said Fagan. "What they need is the public behind them, because nobody wants it in their neighborhood." Suggesting alternative housing solutions, Mostoller proposed developing more shared living arrangements such as boarding houses (once a primary form of housing) and augmenting institutional housing provided by schools, clubs, and Ys.

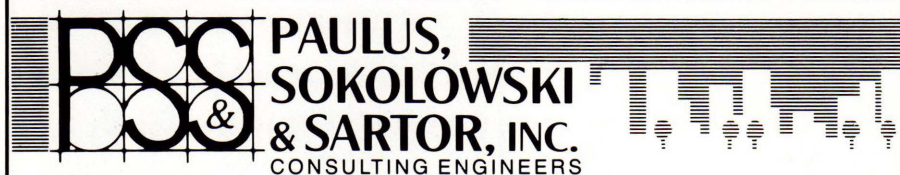
Nadaskay said that his firm, Nadaskay Kopelson, has designed a temporary shelter for the homeless, a retrofitted convent for shared housing for the elderly, and the \$33,000 Mount Laurel apartments, which happily coexist with \$375,000 houses. Traviano said that the technology is available to create affordable housing, but that it is sometimes hampered by restrictive zoning codes that make it difficult to build high-density, low-cost housing. Architects, he said, should work to change these codes and to influence the creation of affordable housing programs. "That's the challenge for us as architects," he said. "And there's a real will in New Jersey to make things happen."



Andrew Buchsbaum, project designer, left, the Janice H. Levin Building, School of Business and Management Education, Rutgers University, New Brunswick, N.J.; Joseph D. Bavaro, AIA.

New Jersey Tomorrow—Planning for Growth

During a panel discussion moderated by Planning Task Force Chairman Richard Bottelli, the state's Development and Redevelopment Plan was defended as the most orderly means for growth by



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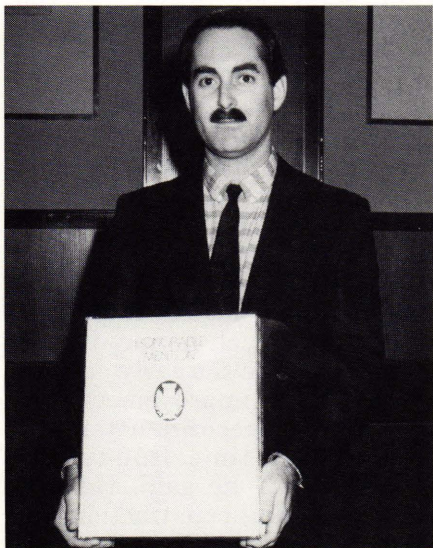
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State Planning Commission Director John Epling and Barbara Lawrence of the New Jersey Committee, Regional Plan Association, against the arguments of Patrick O'Keefe, executive vice-president of the New Jersey Home Builders Association, and Paul Berman, vice-president of Cushman and Wakefield. "The cross-acceptance process will result in less affordable housing because local residents won't want it," said O'Keefe, who urged professionals to attend public "cross-acceptance" meetings planned across the state. Berman sees a negative effect on the growth of office and commercial real estate if the plan is accepted, whereas Lawrence contends that the people of the state will prevent growth if growth continues in its current unplanned way.

The New Jersey Uniform Fire Code: Update

In reviewing compliance provisions of New Jersey's Uniform Fire Code, Joseph Goulker, chief of Atlantic City's Fire Prevention Bureau, responded in depth to questions from the audience on retrofit requirements covering fire suppression systems, means of egress, and fire alarm systems for buildings built prior to January 1, 1977. In giving an overview of what owners need to know, both Goulker and Charles Spitz, who chairs NJSA's Committee on Codes and Regulations, spelled



Patrick J. Burke, senior associate,
Michael Graves, Architect

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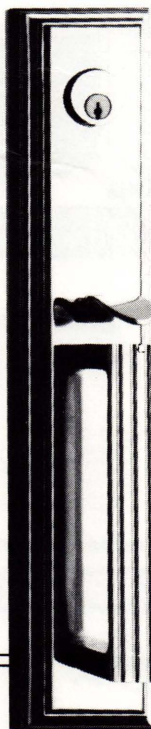
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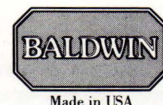
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out provisions for specific building types, which include restaurants, bars, theaters, boarding homes, motels, hotels, day care centers, nursing homes, and storage facilities for petroleum and chemical products.

New Directions in Tall Buildings—William Pedersen, FAIA

In tracing the development of

his style from the flat, planar expression exemplified by 333 Wacker Drive in Chicago to the more highly articulated forms of current projects, William Pedersen, the guru of tall buildings and partner in charge of design of New York's Kohn Pedersen Fox Associates, illustrated his design concepts for skyscrapers by using models for Mainzer Landstrasse 58 in Frankfurt, West Germany, and for Rockefeller Plaza West on

New York's Seventh Avenue between 49th and 50th Streets. The design of the latter building, under review by New York planning officials, demonstrates how Pedersen breaks down the bulk of very tall buildings and adds architectural interest by paying attention to issues of scale, proportion, and relationship to the surrounding context. Pedersen showed how by using a stripped-down classicism and the best of modernism he is able to create a building that can be viewed from many different angles in its crowded context. Not the least of the "surroundings," he pointed out, is Rockefeller Center itself and the massive and square Sixth Avenue skyscrapers that form an east-west procession of tall buildings across the city. By establishing a dialogue with these buildings, he said, he hopes to celebrate and extend Rockefeller Center's central place in the city and to establish a new and equally enduring presence on Seventh Avenue.

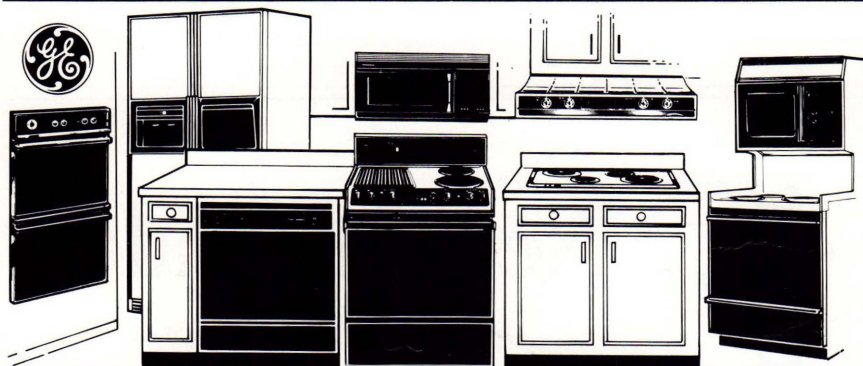
How to Structure Design Fees

In structuring design fees, advised Kenneth DeMay, FAIA, architects should know actual expenses for producing documents, including labor, overhead, profit, and reimbursable costs, in order to arrive at a total fee. In general, he said, architects lose money in two areas, the schematic design phase and construction services, either by estimating too high a cost or by estimating too low a cost. He gave a theoretical estimate of a fee: schematic design, 15 percent; design development, 20 percent; working drawings, 40 percent; bidding and negotiation, 5 percent; and construction services, 20 percent. He suggested lowering the schematic design phase to 10 percent because too much nonproductive time is spent on the early designs without much improvement over the first or second attempts. "Spend less time fine-tuning early design," he said. He also advised raising construction services to 25 percent because so much time is spent resolving issues in the field.

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President's Banquet

Master of Ceremonies James J. Ramentol Jr. conducted the President's Banquet honoring President Robert L. Hessberger, AIA. Design Awards were presented to the winning firms by Gerard F. X. Geier II, AIA, Design Awards chairman, as slides illustrating each project were shown. Special guest was Senator Gerald Cardinale.



Senator Gerald Cardinale

N.J. Chapter, Society of Architectural Administrators

The New Jersey chapter of the Society of Architectural Administrators (SAA), an organization devoted to furthering the expertise of an architectural firm's administrative staff, met during the convention. The SAA hosted a seminar presented by Nina Hartung, principal, The Coxe Group, Philadelphia. (Every architectural office should have at least one staff person join the SAA. For more information contact President Susan Williams at the office of Barrett Allen Ginsberg, PA, 201-781-1300.)

Miscellaneous

Photo Contest winners. Best Photograph: Robert F. Barranger of Edison. Honorable Mention: Carleton B. Riker Jr. of Chatham. *Drafting Competition winners.* Computer-Aided Drafting: Alan K. LaPera of Clark. Honorable Mention for Computer-Aided

Drafting: Richard J. Finch, AIA, of Bordentown. Honorable Mention for Manual Drafting: Joel E. Jenkins of Sparta.

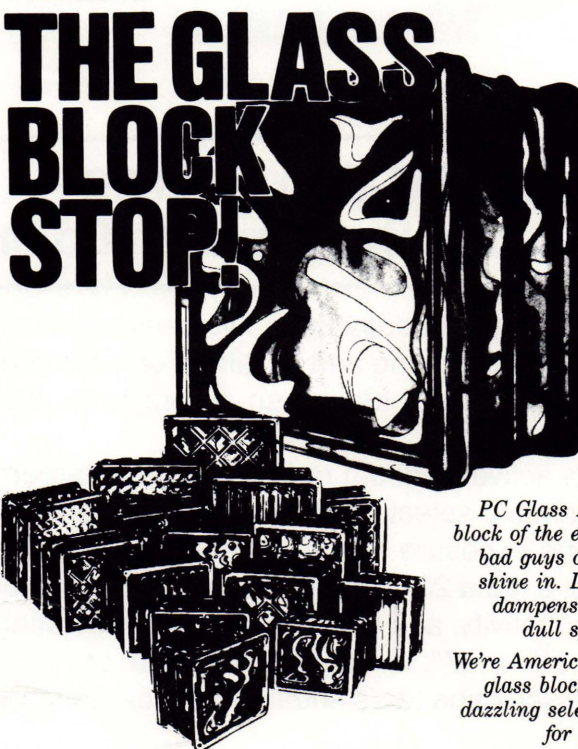
Annual NJSA Golf Classic

Eighty golfers participated in the Golf Classic, held October 12 at the Seaview Country Club Bay Course in Absecon, N.J. The Awards Dinner followed later in the evening at the Seaview Marriott.

Prizes were donated by Hudson Blueprint Company. The Golf Committee: J. Robert Gilchrist, AIA, chairman; Ray Keown, R.A.; and Tim Barrett, Barrett Roofing Company.

Golf Tournament winners: Low Gross, Architect: George Johns. Low Net, Architect: Glen Potter, AIA. Low Net, Guest: Jerry Muzillo. Low Gross, Guest: Jay Doherty. Most Accurate Drive: Sin-U-Nam, AIA. Longest Drive: Rick Finch, AIA. Raffle Winner: Tom Tully, AIA. □

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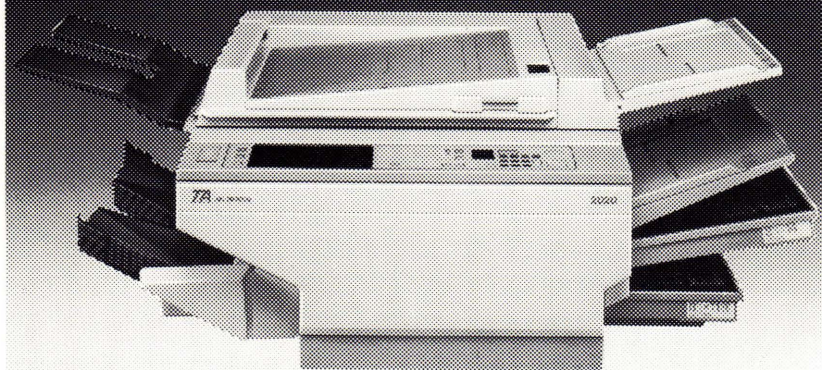
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Books

The Lost Meaning of Classical Architecture

*By George Hersey.
Cambridge: MIT Press,
1968.*

I have therefore solved the following maxim, and pronounce it to the world: the evolution of culture marches with the elimination of ornament from useful objects.

—Adolf Loos,
Ornament and Crime, 1908

Skidmore's architects [the architectural firm of Skidmore, Owings and Merrill] had been putting cornices and moldings onto their buildings in other cities, most notably Washington, for several years, but it was only quite recently that they began to do the same thing in Chicago.

—Paul Goldberger,
New York Times,
September 11, 1988

Once again we have come full circle. In a span of 80 years we have moved from one extreme (Loos: "Why, there are prisons where 80 percent of the convicts are tattooed. And tattooed men who are not in prison are either latent criminals or degenerate Aristocrats.") to the other extreme, described in Goldberger's article, where cornices and moldings are "put on," much as one might put on a new tie or a pair of pants. The good news in all of this is that, with the two opposing sides tending to cancel each other out, the arena remains open for books like George Hersey's interesting, at times fascinating, speculation on the origins and meanings of ornament in classical Greek architecture.

Hersey's thesis is simply stated: Ancient Greek architecture and the ornament that refined it can be seen, and in fact was seen, by the Greeks and later the Romans as a metaphor or a *trope* for sacrifice. "Trope," as defined by Hersey, "dwells in the world of puns, homonyms, and associations." Trope is also etymologically re-

lated to *tropaeum*, an ancient Grecian monument to victory composed of captured weapons and armor and erected on the battlefield to prevent the gods from punishing the victor as well as to appease the spirits of the slain enemy. Hersey's method is to study terms and passages from classical texts, particularly Vitruvius' *Ten Books on Architecture*, and to focus on the multiplicity of meanings inherent within these texts. He writes, "By analyzing, as tropes, the key words in these tales, we will find that they describe the [classical Greek] orders as records of sacrifice."

Hersey begins by looking back to the time before the building of temples, when the ancestors of Hellenistic Greece worshipped their gods in sacred groves of trees. According to Hersey, "Trees were the first temples," and they were decorated with the remains of the sacrificial victory: Bones, horns, urns, fruit, flowers, and weapons were often hung in the boughs of trees. The sacrificial animals were also often "reconstructed" on the altar as a means to bring the gods to the sacred grove, later the temple. For when the victim's own spirit departed this world, the god's spirit was thought to replace it on the altar; by eating the sacrificial offerings, the worshippers performed an act of communion with their gods; and by displaying the remains of the sacrifice around the sacred grove, the worshippers managed both to honor the victim and to justify the sacrifice.

According to Hersey, the names of the different elements of the classical architectural orders recall this notion of ornament as trope for sacrifice. For example, the Greek word for the column pedestal means first of all "foot." A common molding around the column pedestal, the *torus*, means in Greek "twisted rope," and in combination with *cavetto* moldings, the bases of columns do indeed seem to be bound with twisted ropes. Hersey explains that the fluting of the column shaft, as in Vitruvius, is meant to resemble the folds in a *chiton*, a gown worn by men or women in ancient Greece. The most commonly anthropomorphized feature of the column, the capital as head of the column,

continues the notion of ornament as sacrificial offering with Ionic and Corinthian capitals that are typically festooned with head garlands and features resembling hair, horns, or even baskets of fruit. A point not mentioned by Hersey but that continues his theory is that above the neck of the Doric capital is again the *cavetto* (rope) molding, and below the neck is the *astragal* (string-of-pearls) molding.

The broad expanse above the columns, the entablature, is derived from the Latin word for table,

tabulatum. One of Hersey's speculations is that the triglyphs, a series of ornamental reliefs on the entablature of the Doric order, could be construed as pieces of thigh bone broken into three parts and then wrapped in fat, with the *guttae*, or drops below the triglyphs, representing drippings from the table. According to Hersey, the three uprights in an individual triglyph are called by the Greek word for thighs, and animal legs were a common sacri-

Continued on page 37

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News

The Hillier Group was recently honored at *Progressive Architecture* magazine's Annual Awards ceremony. Hillier's architectural project team won a citation for the new College of Architecture and Environmental Design at Arizona State University. The Arizona project was one of 25 winners chosen from 925 submissions in the competition. Currently under construction in Phoenix, the building includes lecture halls, design studios, faculty offices, and spaces dedicated to architectural research. Project completion is slated for early 1989.

Burroughs H. Perkins, CSI, AIA, of Pennington announces the formation of a professional firm for the practice of architecture and for consulting in specifications and technical writing.



Progressive Architecture magazine's recent 35th Annual Awards ceremony. **Left to right:** Douglas Harvey, Hillier technical coordinator; John Morris Dixon, *PA* editor in chief; Alan Chimacoff, Hillier director of design; Guy Geier, Hillier principal and project manager; Will Craig, *Architecture One*, associated architect, of Phoenix; Hillier designers Eric D. Baker and Keat Tan.

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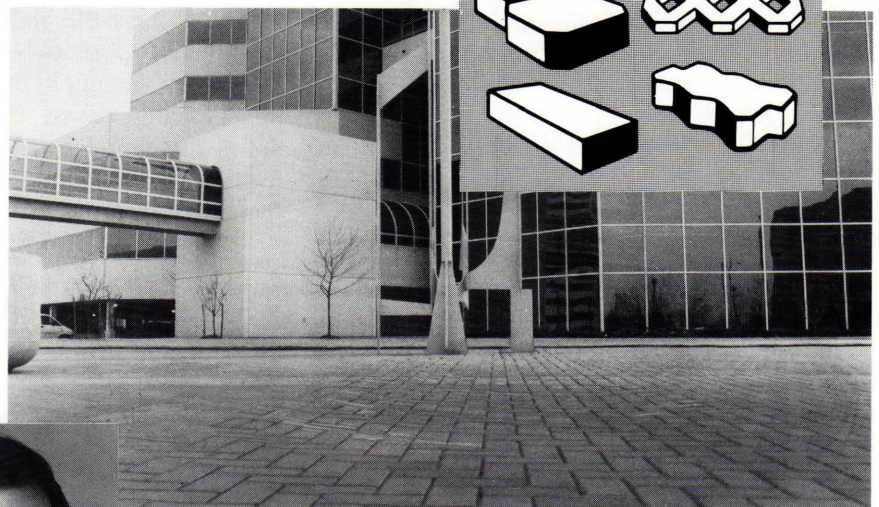
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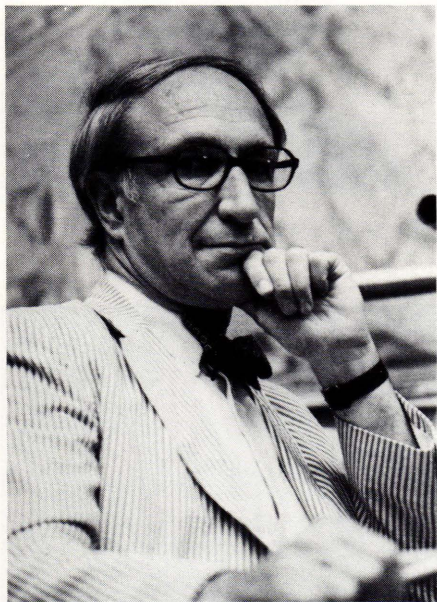
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Architect *Robert Geddes, FAIA*, former dean of the Princeton School of Architecture, has been named to the Henry R. Luce Professorship in Architecture, Urbanism, and History at New York University. He now holds the William R. Kenan Jr. Professorship at Princeton University. The five-year appointment begins in 1989.

According to Geddes, "The NYU chair, with its combination of architecture, urbanism, and history, is a powerful platform to debate future directions for our buildings and cities." Mr. Geddes will also continue working with his colleagues at the architectural firm of Geddes Brecher Qualls Cunningham on actual buildings and cities.



Robert L. Geddes, FAIA

Calling it "a magnificent example of our state's prowess," New Jersey's Governor Thomas B. Kean dedicated the Hazardous Substance Management Research Center at New Jersey Institute of Technology (NJIT) on October 27, 1988, in ceremonies celebrating the opening of this first-of-a-kind laboratory and research facility designed by *The Grad Partnership* of Newark, N.J. The Grad Partnership, architects of more than 20 laboratory and research and development facilities, had overall responsibility for all design, contract and technical documents, and construction administration.



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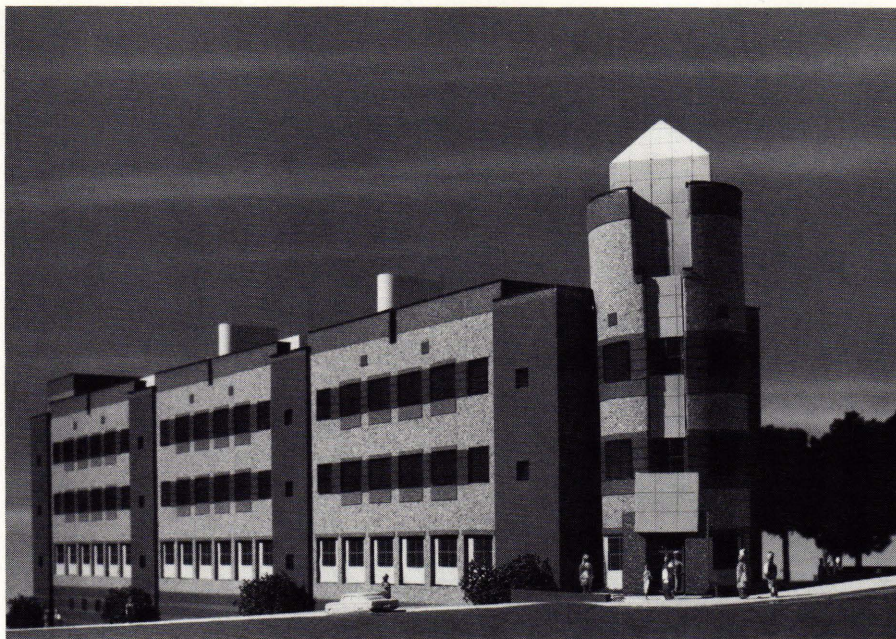
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The Grad Partnership's design for NJIT's Hazardous Substance Management Research Center.

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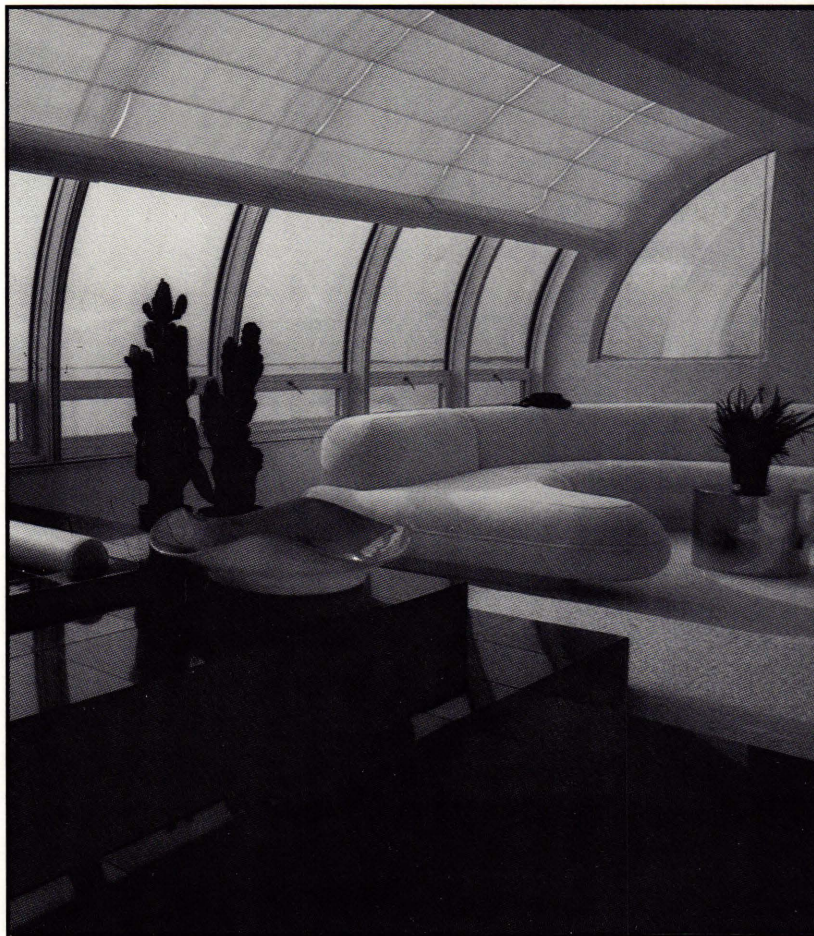
new technologies to manage hazardous substances, and to improve and extend the capability of existing technology. Biological, chemical, physical, and other treatments will be investigated.

Maxmillian J. Hayden III, AIA, has joined Kehrt Shatken Sharon Architects of Princeton as project architect.

Jeanne K. Perantoni, AIA, Michael A. Marconi, AIA, and Brian K. Rogaski, AIA, have been appointed to the executive staff of Shive/Spinelli/Perantoni & Associates of Somerville, N.J. □



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CUH2A project engineer Dennis Schoener, *right*, accepts the first-place ASHRAE Energy Award from ASHRAE Region III President-elect Lou Flagg at the Energy Awards Brunch held recently in Scranton, Pa. CUH2A was cited for its innovative energy engineering design of Nabisco Brands' Corporate Technology Center in East Hanover, N.J.

Books

Continued from page 33

ficial offering for the ancient Greeks.

Hersey admits that his thesis is based on a very specific reading of certain texts and that we cannot ultimately know if the ancient temple builders conceived of their architecture in this way. Nevertheless, his observations are interesting and in many cases convincing, since Vitruvius himself recommends that for an architect "wide knowledge of history is required because among the ornamental parts of an Architect's design for a work are many an underlying idea whose employment he should be able to explain to inquiry." Vitruvius then proceeds to tell the story of the Caryatides, women sold into slavery as punishment for treason (the men were slain for their participation in the act) and then memorialized in stone as columns carrying entablatures and pediments upon their heads—a literal configuration of architecture as a trope for sacrifice and atonement.

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If the chapters on ancient architecture are convincing, the two chapters on the Renaissance are less so. Of Francesco di Giorgio, author of an architectural treatise in the 1480s, Hersey writes: "He translates into Italian Vitruvius' Greek terms, thus preserving, whether or not he was aware of their resonance, their reference to personal armament, body parts, and sacrificial elements such as bones, teeth, hair, and the like." But in order for the notion of ornament as trope, metaphor, or even catachresis to be valid, to have meaning, both the architect and the observers must have some awareness of the underlying intentions. Di Giorgio is clearly only copying the terms of a rediscovered antiquity. Architecture, as a mirror of cultural aspirations, no longer needed to serve as a panoply before an array of willful and eccentric gods. Architecture, as commissioned by the patrons of the emerging powers of church and state, was required to have a firm, even magnificent presence celebrating as much the temporal as the spiritual, as much the church's and state's power in this world as the glory of the next world.

Architecture was not to be based on reason and law. As we read in Palladio's *Four Books of Architecture*,

Beauty will result from the form and correspondence of the whole, with respect to the several parts, of the parts with regard to each other, and of these again to the whole; that the structure may appear an entire and complete body, wherein each member agrees with the other, and all necessary to compose what you intend to form.

In a very brief consideration of a house project by Robert Venturi, Hersey continues to argue for the possibility of interpreting ornament as trope or metaphor for sacrifice, but here his thesis becomes least defensible of all. Contemporary society and consequently contemporary architecture is simply too secularized to be able to argue for any meaningful use of ornament in this way. Those architects who today continue to

design using a classical idiom (or who at least refer to a classical idiom) do so out of a tradition reborn during the Renaissance and founded on a set of formal design principles described in treatises such as the one by Palladio mentioned above. The architect Michael Graves has recently described such an approach to architecture as "figurative and humanistic." An allegorical component, at least as conceived by Hersey, is simply not present in contemporary work.

One of Hersey's speculations is that the triglyphs...on the entablature of the Doric order could be construed as pieces of thigh bone broken into three parts and then wrapped in fat, with the...drops below the triglyphs representing drippings from the table.

Apart from the content of the book, its format also deserves comment. First, there is no glossary included with the text, a surprising omission considering the importance of semantics to Hersey's arguments. Second, a detailed illustration of the components of at least the Doric order should have been provided to aid in fully understanding the names and locations of the various ornamental details under consideration.

Yet anyone interested in the history of architecture and in the relationship of ornament to architecture should find Hersey's theories interesting and provocative. For those architects who claim some sort of Post-Modern heritage, this book should be mandatory reading. □

Reviewer James Stryker is a principal architect at CUH2A in Princeton.

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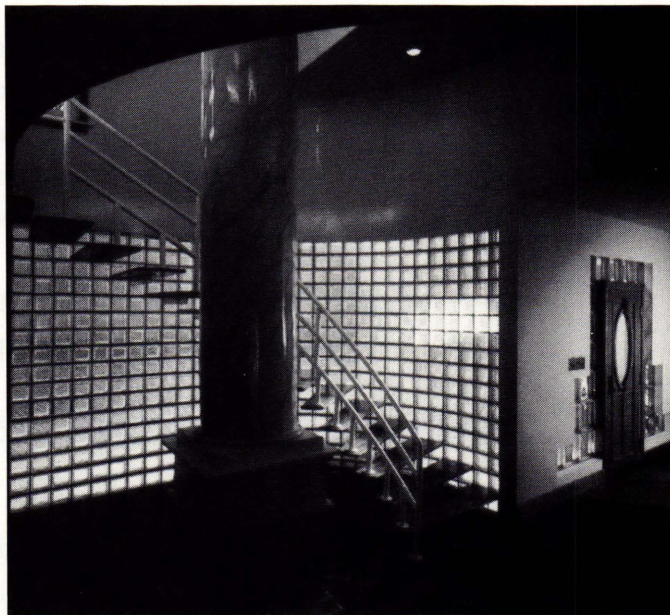
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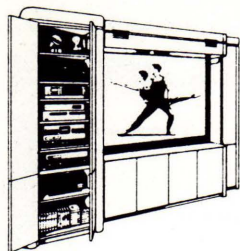
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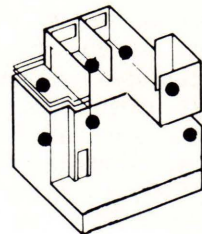


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